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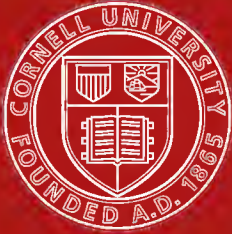
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The church and shrine of St. Manchan.



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THE
CHURCH AND SHRINE OF ST. MANCHÁN.

BY

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THE CHURCH AND SHRINE OF ST. MANCHÁN.

LEMANAGHAN is the name of a graveyard and group of ruins in the townland and parish of the same denomination, barony of Garrycastle, King's County, four miles south-west from the town of Clara, and about as much, as the crow flies, across a large bog, north-west from the well-known ancient remains at Rahen, which Dr. Petrie has described and illustrated ("Round Towers," p. 241, &c.). As Miss Stokes has shown in her work on "Christian Inscriptions in the Irish Language" (now in course of publication as the "Annual Volume" of the Royal Historical and Archæological Association of Ireland), the influence of the great school of religious art established at Clonmacnois can be traced for a considerable distance at each side of the Shannon, as well as up and down its stream, and hence we are prepared to find a similarity of style pervading what has come down to us of the ancient ecclesiastical remains of the district. Indeed, even so far down the Shannon as Lough Derg, we find in the ruins of the ancient parish Church of Killodiernan, Co. Tipperary, an almost exact reproduction of the doorway of Temple Connor at Clonmacnois. We should not, therefore, be surprised to find a high style of art exhibited by what remains of a Shrine connected with the obscure ecclesiastical settlement at Lemanaghan, closely connected as it was with St. Ciaran's great foundation.

In the work above quoted (vol. I., p. 8), Miss Stokes has given the following account of Lemanaghan :—

"In the year 645, Diarmaid, King of Ireland, according to the Four Masters, passed through Clonmacnois on his way to Carn Conaill, in the County Galway, where a battle was fought between him and Guaire, King of Connaught, in which the former was victorious. The congregation of St. Ciaran made supplication to God that he might return safe through the merits of their intercession. On his return from victory, he granted the lands of Tuaim Eire—that is, Ere's mound—to Clonmacnois as

'altar sod'¹ to God and St. Ciaran, and he gave three maledictions to any king who should take [as a mark of supremacy] even a drink of water there. In 664 we read of the death of Saint Manchan here; from him the place was afterwards named *Liath Manchain*—i. e., according to O'Donovan. St. Manchan's grey land—*liath* (Welsh *llyd*) meaning grey. This St. Manchan is thus described in the 'Martyrology of Donegal,' p. 27:— 'Manchán, of Liath, son of Indagh. Mella was the name of his mother, and his two sisters were Grealla and Greillseach'.² There is a church called Liath Mancháin, in Dealbna-Mhec-Cochláin. His relics are at the same place in a shrine, which is beautifully covered with boards on the inside, and with bronze outside them, and very beautifully carved. It was Manchán of Liath that composed the charming poem, i. e.:—

'Would that, O Son of the Living God!
O Eternal ancient King!' &c.

"A very old vellum book [the Martyrology of Tamlacht Maoilruain] states that Manchán of Liath, in habits and life, was like unto 'Hieronymus, who was very learned.' His day was January 24."

There is, however, considerable obscurity attending the identification of the particular Manchán whose Shrine is referred to above. The "Four Masters," *sub anno* 1166, record the making of the shrine of a St. Manchán, which agrees singularly well with both the character and the age of the workmanship of the King's County shrine, but fixes the place of the veneration of the saint, in whose honour it was made, at Mohill, a small town in the barony of the same name, in the County of Leitrim. The words of the Annalists are as follows:—

"The shrine of Manchan, of Maethail, was covered by Ruaidhri Ua Conchobhair [Rory O'Connor, King of Ireland], and an embroidering of gold³ was carried over it by him, in as good a style as a relic was ever covered in Ireland."

The engravings which accompany this paper show that the Shrine under consideration exhibits in both age and art so close an agreement with the date of this graphic notice, that one is tempted to think either that the Four Masters have been led into some mistake with respect to the King Rory O'Connor and the place of veneration of

¹ Altar sod—i. e., Church land, or land dedicated to the service of the altar.

² "Mellamatair Mancham leith ocup a ba pethap. i. Gnella ocup Gnellpech." Mella, mother of Manchán of Liath, and his two sisters—i. e., Grella

and Grellseach.—Ængus Keldeus de Matrib. Sancto. Hibern., in Lib. Lecan, fol. 34, b. a.

³ The Shrine of St. Manchán retains evident traces of heavy gilding to the present day.

the saint, or that the Shrine was from some unrecorded cause transferred from Mohill to Lemanaghan, as another foundation of the same saint; and this latter would almost seem the true solution of the difficulty, but that the "Martyrology of Donegal" mentions January 24th¹ as the anniversary of St. Manchán of Liath, whilst it assigns February 14th to him of Mohill. Colgan gives no life of St. Manchán, but states a fact ("Acta Sanctorum," p. 332, b. nn. 1-3) which further complicates the question; for he says that there were two Mancháns of Liath—one who died of the Yellow Plague, A.D. 664, and another who attended a synod with St. Adamnan, *circa*. 694.

This may account for the further obscurity which attends his paternity, for we have a St. Manchán of Liath, the son of Sinell,² and another, the son of In-daig or Daga,³ whilst even the coarbs of the Saint at Lemanaghan erroneously claimed a Welsh descent for their founder.⁴ Amidst these conflict-

¹ O'Donovan ("Four Masters," note k, *sub an.* 1531) states that St. Manchán's festival was celebrated annually at Lemanaghan on this day.

² The Book of Lecan (fol. 43, a. c.) gives the descent down to Factna as follows:—
Manchan leic̃, Manchan of

Mac Smill no	Son of Sinill
Silán,	or Silan,
Mic Conall,	Son of Conall.
M. Luachán,	Son of Luachán,
M. Lóga,	Son of Lóga,
M. Conall anglon-	Son of Conall,
daig,	Anglondagh,
M. Peic̃,	Son of Fiac̃,
M. Rora,	Son of Ros,
M. Factna ep̃	Son of Factna
mac̃ep̃,	est matr̃,
	[recte, magister.]
M. Senchan,	Son of Senchan,
M. Gilla,	Son of Ailill,
M. Cap̃taich mic	Son of Carth-
Rub̃nab̃,	achmac Rudh-
	raigh.

³ "Mart. Donegal," p. 27. Colgan has "Manchanus cognomento Leth filius Daga," Acta SS., p. 333, a.; and the "Martyrology of Donegal" calls him the son of Indagh, but speaks of another Manchán of Liath of the race of Macleroich, son of Rudraighe; and also of a

Manchán, son of Failbhe, of the race of Conall Gulban, son of Niall. In truth there must have been many Mancháns amongst the monastically-disposed Irish Christians of the 7th century; for according to Colgan, the name is a diminutive of *Manach*, *Monachus*, 'a monk.' "*Manchan*, *Mainchen*, *Mainchin*, sunt tria nomina diminutiva derivata a voce *Manach* quæ *Monachum* significat: et licet fuerint ab initio appellativa, loco cognomenti adjecta, usu postea evaserunt in propria." "Trias Thaum.," Pars III. a, n. 67. Oengus the Culdee enumerates eight Mancháns, viz. of Liath, Moethail, Archadhtairbh, Eascaire, Kill-aird, Kilmanach, Ardtrichim; and Manchán, son of Ere. To this list Colgan adds five others, viz. of Desert Chuilinn, Lismore, Tuaim Grene, and two of Leithglenn.—O'Hanlon's "Lives of the Irish Saints," Vol. I., p. 410.

⁴ "And because the coworbes of St. Manchan say that he was a Welshman, and came to this kingdom at once with [i. e., along with] St. Patrick, I thought good here to set downe his pedigree to disprove their allegations. Manchan was son of Failve, who was the son of Angine, who was the son of Bogany, who was the son of Conell Golhan, the ancestor of O'Donnell"—Annals of Clonmacnois, A.D. 661. O'Donovan, who quotes the above, *sub an.* 664, states that this was not Manchán of Liath, as the pedigree of the latter

ing authorities it is very difficult to decide : certain it is, however, that a St. Manchán was venerated in the seventh century at the place from him named Lemanaghan, but which was originally termed Tuaim-n-Erc, i. e., "Erc's Mound;" and it is no less certain that he died there in the year 664, of the *Buidhe Conaill* or Yellow Plague,¹ which then desolated Ireland, and that we have his Shrine preserved in the locality to the present day. That it was there early in the first quarter of the seventeenth century we have the testimony of the passage already quoted, from the "Martyrology of Donegal," which accurately describes this still existing magnificent example of Irish religious art.

The site of the monastic establishment of St. Manchán is almost surrounded by peat bogs of vast extent, which in former times must have been nearly impassable.² At present it is easily accessible, both from the Prospect or Boher, and Ferbane sides, good roads having been made across the intervening morasses. It stands on a low swell of land—an arm of the bog now reclaimed running up between the two rising grounds on which the church of St. Manchán and the cell of his mother were severally founded. On the westernmost stands, in the enclosure of the graveyard, the church and "house" of St. Manchán. The church is without a chancel, measuring internally 53' by 18' 5", the walls being 3' 3" thick. At its western end is a doorway 5' 10" wide, now much ruined, the arch and gable above it having fallen, and only the southern jamb and the base of the northern one remaining; the jambs were each enriched by an engaged shaft of limestone with fluted cushion capital, and measure 6' 6" in height to top of latter; this and west doorway of the Cathedral at Clonmacnois are

is traced to Maelcroich, son of Rudraige Mor of Ulster. The St. Manchán, who was the companion of St. Patrick, though not of Welsh descent, was from Wales, and was tutor to St. David. In a note to the *Leabhar Breac* copy of the *Felire*, at Nov. 16, it is stated that Fursa, Mochae of Aendruim, Bishop Mac-Erc of Domhnaeh Mor of Magh-Cobha, Colman of Comhair in Midhe (Conry, co. Westmeath), and Manchán of Liath, were five brothers.

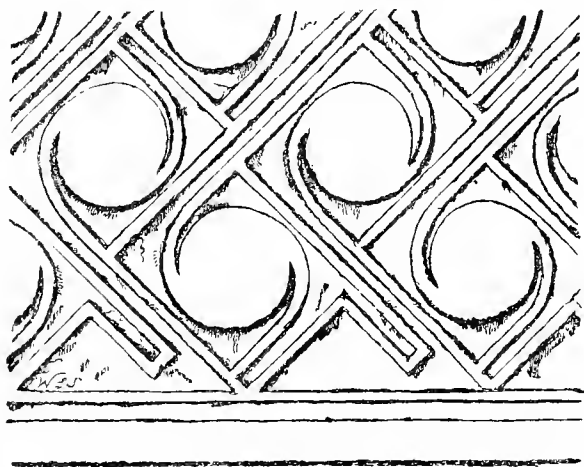
¹ "Four Masters," *sub an.*

² The "*Liber Viridis Midensis*" (A. D.

1615) states that the old church of Lemanaghan was situated in the middle of a bog, impassable in the time of winter. Perhaps its descriptive epithet of *liath*, or grey, may have arisen from the contrast with the dark brown of the surrounding bogs. The rock being magnesian limestone, the soil of this "grey land" does not present the emerald green of the gravelly eskers, which are such striking features over a great part of the King's County. The esker of Clonmacnois is remarkable for its verdure.

apparently of the same age. The arch was of two orders, and the capital of a disengaged external shaft remains at the north side. Some very massive uncoursed masonry is to be seen in the lower part of the west gable, and the walls of the church are, at all events, as old as the doorway, which is late in the twelfth century. The west end may, however, contain masonry belonging to an earlier structure. Windows of the fifteenth century have been inserted, and there is a chasm in the south wall where probably stood a doorway of the latter date. A few yards to the north of the church are the remains of what is traditionally known as "St. Manchán's house." It measures 23' by 17' 8" internally; the walls being 3' thick. The western gable has fallen, so that there is no trace of the doorway; only small portions of the walls remain, and they are apparently of a date not older than the neighbouring church, the stones being of no great size, and the mortar abundant.

There are six early Irish tombstones at present to be seen in the churchyard. Two of them are of large size. One of these is of sandstone, lying in the grass to the south of the church, and is inscribed with a large interlaced cross of a kind common at Clonmacnois. The other is a squared



Surface ornament on Tombstone, Lemanaghan.

upright sandstone slab, like the shaft of a cross, covered at one side with a rare modification of the **T** pattern in low

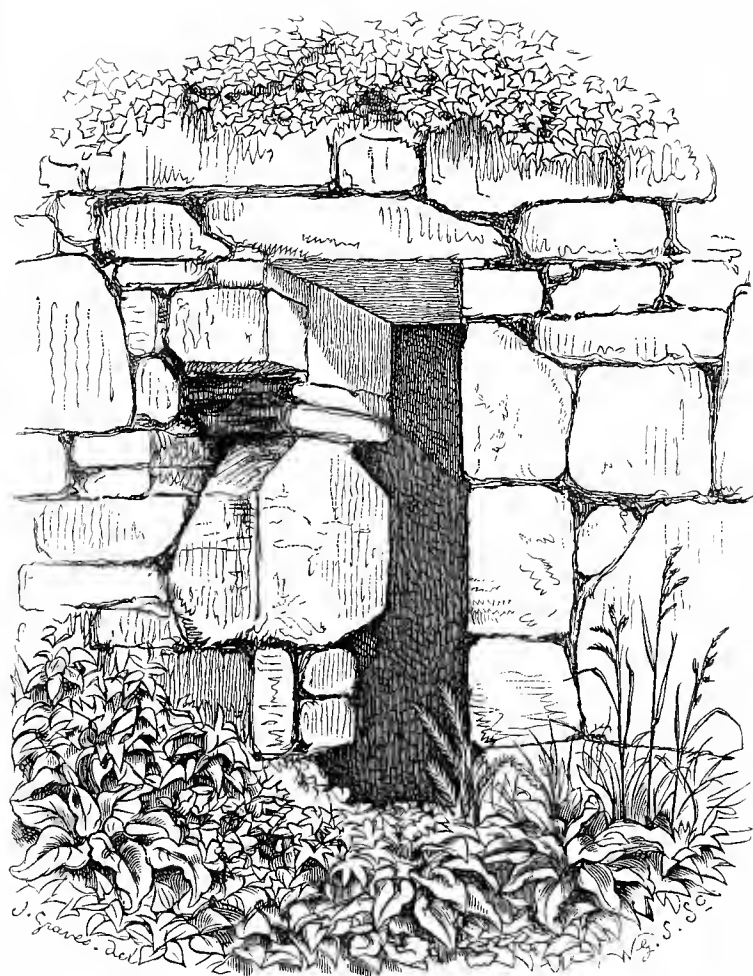
relief, of which a specimen is here engraved. Three of the stones have plain early circle-enclosed crosses on them, and one, which is inscribed, bears a beautifully interlaced cruciform design, drawn by Miss Stokes in "Christian Inscriptions" (vol. I., pl. LII., fig. 129). The name seems to read **RETUN**, who is considered by Miss Stokes to have been the father of Maelbrighde, Abbot of Clonmacnois in the tenth century. Two portions of ancient querns are also used as headstones.

Thirty yards east of the churchyard is Tobar Manchán, the Well of St. Manchán, surrounded by venerable ash trees. It is by the side of the ancient *togher* or road, which leads from the churchyard by the well in a south-easterly direction across the bog to the cashel-enclosed cell or "house" of the mother of the saint. Two hundred and eighty yards from the well there is a large sandstone flag lying on the *togher*; and tradition says that here every day the saint and his mother, Mella, met, and sat without speaking to each other, back to back at each side of the *leac*, then erect—St. Manchán having vowed not to speak to a woman. The *togher* extends sixty-seven yards further on until it meets the edge of the low swell on which stands the cell which St. Manchán, according to tradition, built for his mother, from which to the *mur* (which encloses St. Mella's cell) is forty-seven yards. The road is paved with large flag-like stones, some of which are marked with hollows, traditionally said to be the tracks of the cow of St. Manchán,¹ the theft of which, notwithstanding that the robbers compelled the beast to walk backwards, was miraculously discovered by the indentations left by her feet on the stones of the *togher*. This ancient paved road, which is of the same character as that leading from the Seven Churches to the Church of the Nuns, at Clonmacnois, still remains tolerably perfect.

The cell of St. Manchán's mother is surrounded by a very ancient *mur*, or wall of earth faced with stonework, specimens of which are engraved on the opposite page. The enclosure is rectangular, and measures fifty yards by thirty-

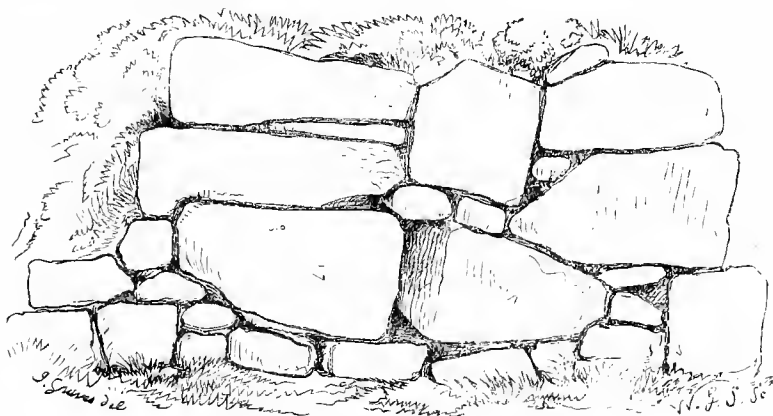
¹ There is a custom still extant at Lemanaghan, said to have been handed down from the saint's time—viz., that every

wayfarer may claim from the farmer's wife a draught of milk gratis. It must not be sold.



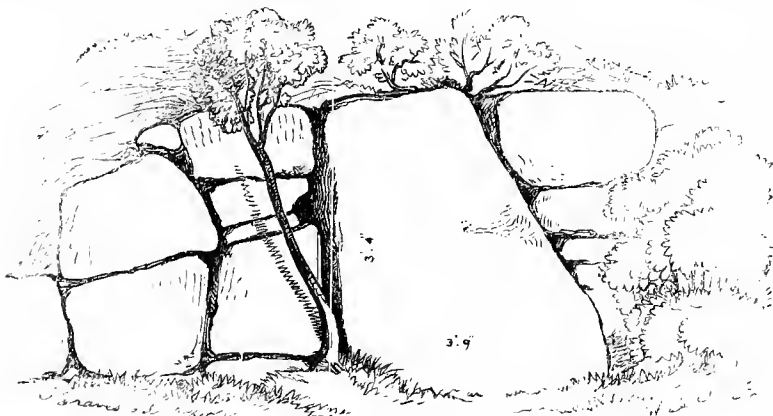
DOORWAY OF THE CELL OF ST MANCHAN'S MOTHER, LEMANAGHAN.

six. Large boulders are to be seen on the surface of the adjoining land, and some of them have been used in the construction of the *mur*. About centrally within this space stands the cell, a small rectangular building, measuring 18' by 10' 10" the walls being 3' 2" thick. Both the cell and its



Part of *Mur* enclosing the Cell of the Mother of St. Manchán.

enclosure lie east-north-east, and the square-headed doorway (see Plate facing this page), remains in the west-north-west side of the former. The lintel and one of the jamb-



Part of *Mur* enclosing the Cell of the Mother of St. Manchán.

stones pass through the entire thickness of the wall. There is no sign of any mode of hanging or fastening the door, the

ope of which is very narrow for its height. The sides are inclined—the width being $24\frac{1}{2}$ " at bottom, and $21\frac{1}{2}$ " at top. The height of the doorway at present is 5' 5". The east gable has fallen and there is no window in the sides of the building, which are about 10' high. The remains of this curious cell are at present mantled with ivy, and the enclosure round it is thickly planted with young trees. There is no trace of this cell having had a roof of stone. The walls indeed seem too thin to bear its weight.

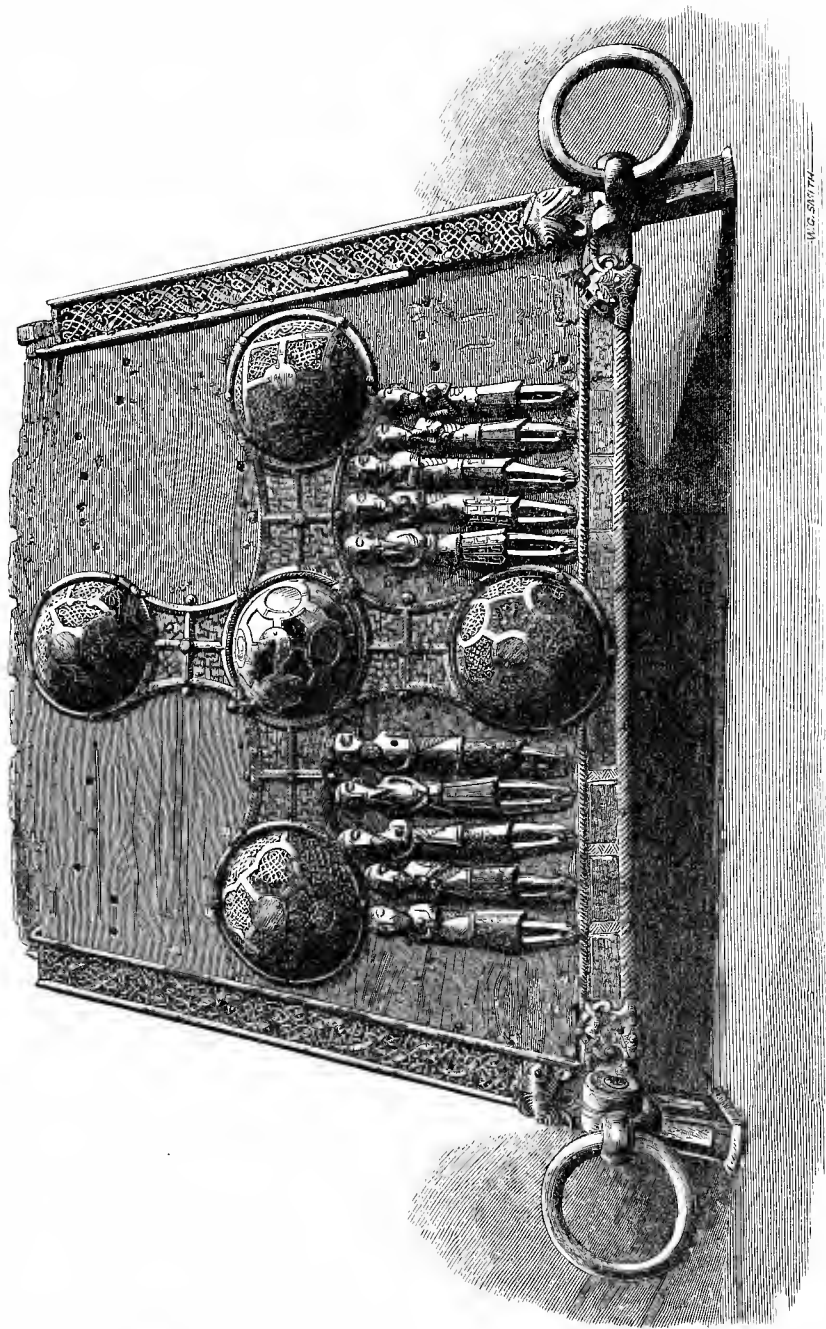
The Shrine of St. Manchán is preserved¹ in the chapel of Boher, the Roman Catholic place of worship for the parish of Lemanaghan, under the care of the parish priest, the Rev. J. Dardis, who has kindly given me access to the Shrine.² It was formerly kept in a small thatched building, not far from the Doon, used as a chapel; and tradition has it that this building having been burned, the Shrine was miraculously preserved, and was the only thing saved from the fire. It then was placed in the keeping of the ancient Irish family of Moony, of The Doon,³ but in consequence of the resort of the peasantry to the house of the present Mr. Moony's grandfather to swear on the Shrine, it was, at the request of the then Roman Catholic parish clergyman, handed over to him, from whom it has come down to its present guardian.

¹ It is much to be regretted that the glass case, under which the Shrine is placed on a side altar, is not locked. When I saw the Shrine last, one of the clamps which fasten the lower border was detached, and might be easily lost.

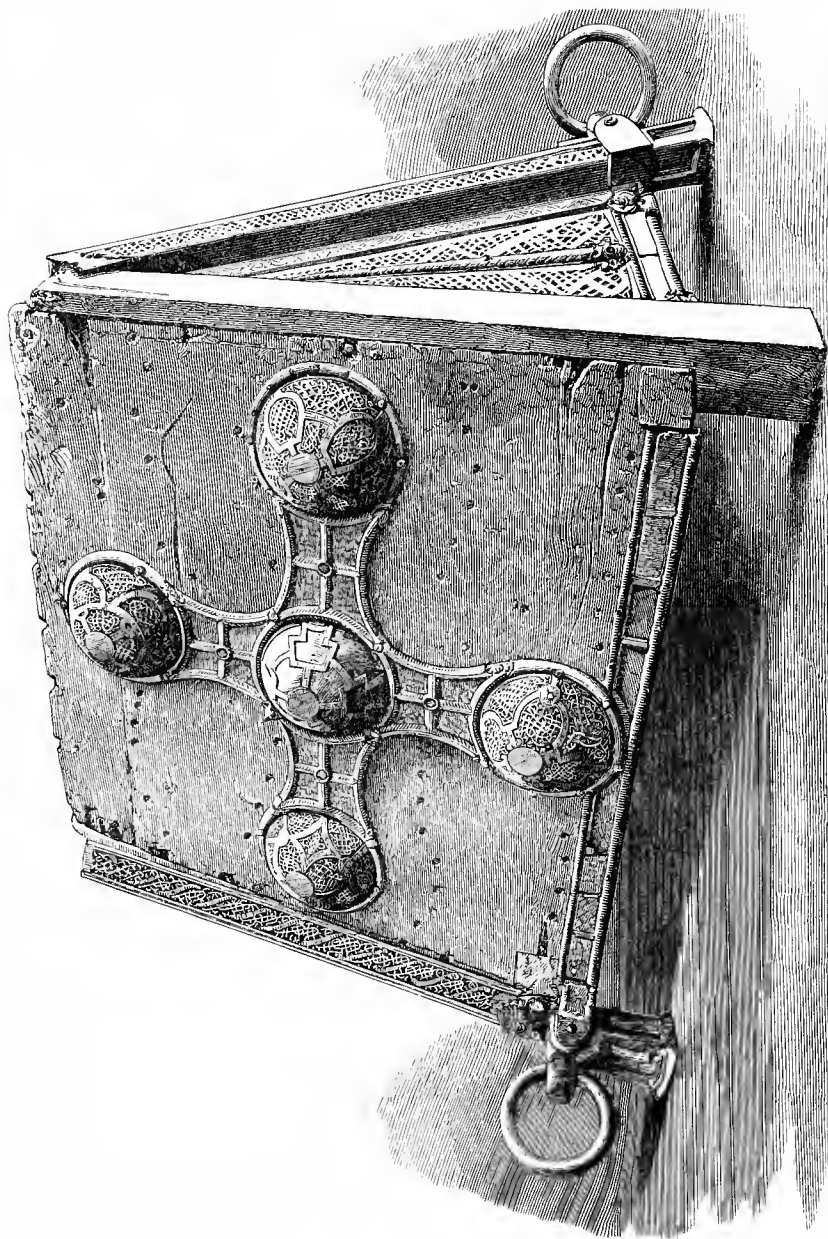
² The Rev. J. Dardis having deposited the Shrine in the Loan Collection formed in connexion with the Dublin Exhibition of 1872, he permitted it to be photographed by Mr. William Lawrence, the official photographer to the Exhibition. From these photographs the woodcuts, which illustrate this paper, have been carefully engraved. The Shrine had been sent to the first Dublin Exhibition of 1853, and a description of it from the pen of Dr. Robert Travers, accompanied by engravings, was given at the time in "The Exhibition Expositor." Two of the cuts which appeared in that article, representing one of the bosses, and a portion of a border, by the kindness of

Messrs. Gun and Cameron, illustrate this paper.

³ Robert J. Enraght Moony, Esq., D. L., of The Doon, is the present representative in the female line of the O'Maenaigh or O'Moony, who claimed descent from a branch of O'Connor Faly. On the decease of the last of the race, Owen Moony, Esq., of The Doon, his nephew, Mr. Enraght, assumed, with the estate, his mother's name in addition to his own. O'Donovan, "Four Masters," A. D. 1493, in a note to the statement that two sons of O'Maenaigh were taken prisoners by Macgheoghan, and deprived of eighty horses, when fighting on the side of O'Connor Faly, confirms this statement made by Brewer in his "Beauties of Ireland," Vol. II., p. 144. The residence of Mr. Moony takes its name from a fine Doon or Dun in the demesne, beneath which is a series of crypts; and there are considerable remains of the ancient castle of the O'Moony's still extant.



SHRINE OF ST. MANCHÁN, FRONT VIEW.



J. G. SMITH

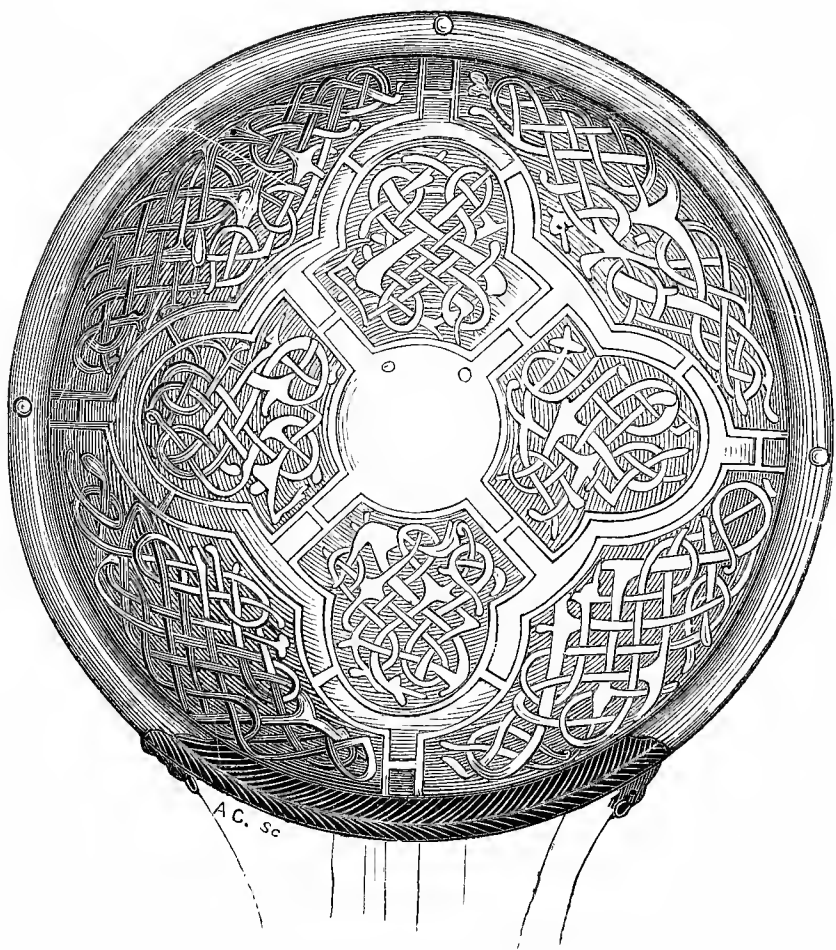
SHRINE OF ST. MANICHÁN, SIDE AND END.

The Shrine is made in the form of a gabled roof of very steep pitch, and there can be little doubt that this form was adopted in imitation of the high pitched stone roofs which covered the ancient "cells" of the saints in whose honour these shrines were made. Its dimensions are 23" by 13" at the base, and the sloping sides measure 19". It is supported by four substantial feet, 2" high, formed of plain bronze, panelled, which follow the rake of the sides. At the junction of the feet with the bottom, four massive bronze rings are attached to the Shrine by heavy clamps of the same metal, and no doubt served for the insertion of the staves used to carry it in procession. The rings are $\frac{1}{2}$ " thick and the openings $2\frac{1}{2}$ " in diameter, so that the staves were probably 2" thick. Three of these clamps and rings remain, the fourth is lost. Where the clamps join the sides there are grotesque monsters' heads pointing upwards, which, with all the other metal works, were heavily gilt.¹ The sides of the clamps are ornamented by enamels designed in various modifications of the **T** pattern in red and yellow. The rings are plain. The Shrine at present stands 19" high, but its cresting has been lost. The accompanying Plates show both sides of the Shrine in their present state.² At bottom the Shrine is surrounded by a border of bronze $1\frac{1}{4}$ " wide, ornamented by **T** pattern enamels, at regular distances, in red and yellow of the same character as those on the ring-clamps. These enamels, as well as the others alluded to, are of the kind termed *champlevé*, being sunk into the bronze, and the spaces between them are enriched with chevron ornaments executed by the graver. They were joined near the legs

¹ I am informed by the Rev. Mr. Dardis that a former priest's servant maid, of course without instructions, industriously set to work to clean the Shrine, and succeeded but too well in scouring off most of its gilding. He also tells me that a family in the locality, named Buckley, claim to be the descendants of the *Buachail* (locally pronounced *Bohooly*) or cow-herd of the Saint, and the hereditary bearers of the Shrine. As such they sought the right, which was granted them, of carrying it to the Chapel of Boher from Mr. Moony's house, accompanied by the clergy and inhabitants of the parish

in procession. It is probable that their claim was well-founded, for, as I am informed by Mr. W. M. Hennessy, Buckley is the modern form of *O'Buachalla*, or 'descendant of *Buachail*,' i. e. 'cow-keeper;' from *bua*=*bo*, 'a cow,' and *cail*, 'keeping.'

² The timber of the Shrine is said to have been originally covered with thin plates of silver, upon which the figures and other ornaments of thin bronze were laid. The Rev. John O'Hanlon states that a few fragments of this silver ground remain to be seen.—O'Hanlon's "Lives of the Irish Saints," Vol. I., p. 414.



BOSS FROM SHRINE OF ST. MANCHAN.



RIGHT-HAND GROUP OF FIGURES FROM SHRINE OF ST. MANCHÁN.



BOSS FROM SHRINE OF ST. MANCHAN.

by eight clamps, each of which passed under the bottom of the Shrine and was fastened, above the border, by a bronze pin passing through a monster's head. Two of the clamps are lost, and one is loose. The sides of the Shrine above this base moulding have borders $1\frac{1}{2}$ " wide, the edges of which are hammered up into cable mouldings, and the flat central band filled in with continuous pierced metal work, exhibiting animal interlacings of the most intricate and elegant kind. This ornament was formed by the graver, and the metal between the interlacings is removed, showing the timber of the Shrine beneath. On the space enclosed by the border is fixed a cross, the horizontal arms of which measure 18" in extreme width, and 17" in height; the arms which spring from a raised central boss like those found on our ancient stone crosses, are similarly terminated, each boss being $4\frac{1}{2}$ " in diameter, and $1\frac{1}{2}$ " in relief. These bosses, one of which is engraved on the previous page, and another given in the accompanying Plate, are enriched with interlaced lacertine ornament, whilst another of equal size at the centre has the compartments into which it was divided empty. These empty spaces were probably originally filled in with enamel, and one of the compartments has at present a late fifteenth century ornament in silver inserted. The arms are each divided by enriched bands into four rectangular spaces, all filled in with yellow and red enamels of the same character as those on the basal border. Originally the eight spaces formed by the arms of the crosses were occupied by figures in high relief, some of which were ecclesiastical, some lay. There are indications¹ that originally each side contained sixteen figures below and ten or twelve above, each row being equally divided by the upright limbs of the cross.

Only ten figures remain, which measure from 7" to 5" in height. The first of these (see Plate facing this page), beginning at the right-hand side (the spectator's left) of the Shrine, has the hands joined, and although it may at first sight appear that a shirt, with a separate kilt attached to the girdle, is indicated, yet I think it will be seen on examination that the figure is habited in one close-fitting

¹ This is shown by the holes in the timber of the Shrine whereto the figures were fastened by nails of bronze. The heads of

these nails, or of modern substitutes which fasten the figures to the Shrine, will be seen in the engravings.

garment,¹ over which appear the plaits of another,² and outer, sleeved covering; a girdle³ encircles the hips, and below it the tail of the inner garment forms a richly embroidered kilt reaching below the knees: the legs and feet are bare,⁴ and the hair and beard are straight. The next figure, habited in the same fashion, has a curled beard. The right hand holds a short stick with a hook which passes over the fingers, and is probably the riding rod described by Giraldus Cambrensis ("Top. Hib.") Dist III., cap. X., and the left is raised and open, with the palm turned out. The third figure, similarly habited, has the left hand closed on the riding rod, and the face is apparently beardless. The fourth effigy wears a plaited kilt, and holds a battleaxe⁵ in the right hand: the beard is long and bifid, and the girdle is a twisted cord. The fifth figure resembles the first, except that the girdle is ornamented, and the beard curled. It will be remarked that the figures increase gradually in height towards the middle of the Shrine, where the groups are intersected by the up-

¹ This is evidently the *leinidh*, a tight fitting garment, without sleeves, which descended to the knees, and sometimes lower. O'Curry, in his Lectures on the "Manners and Customs of the Ancient Irish," is of opinion, that when written *leine* it indicated a shirt, and when given as *leinidh* it means a kilt; but the learned Editor of these Lectures, Dr. Sullivan, concludes, with reason, that the shirt and kilt were one garment, in other words, that the lower part of the shirt formed the kilt. This is confirmed by the figures on the Shrine, some of which are without girdles, and show the continuity of this garment. *Celt* (anglicised *kilt*) is not a modern term, it means 'vestis' according to Cormac's Glossary, and O'Clery's Glossary has *cealt* · *i* · *édúch*. Compare *celare*, Lat.; *hēlan*, old High German; *celu*, Welsh.—See Dr. Whitley Stokes' "Remarks on the Celtic Additions to Curtius's Greek Etymology," p. 2. When of linen the *leinidh* was white, or yellow, but often richly embroidered, as we see it here, on the lower portion, and at the neck, and was sometimes of wool and silk. In the Táin Bó Chuailgne, and other ancient tales, the *leinidh* is described as red, white with red stripes, variegated, striped, and streaked, and also as embroidered with gold and silver thread.—"Manners and Customs of the Ancient Irish," Vol. I., Introduction, p. cccxxviii;

Vol. III., p. 106. Derrick ("Image of Ireland," 1578) both pictures and describes the shirt, or *leinidh*, as set thick with plaits, and reaching to the knee.

² This is the *inar*, which was sometimes tight-fitting, and then termed *inar eliabh*. The latter is usually described as forming part of a splendid dress.—"Manners, &c.," Vol. I. p. cccxxvi. The poet Mac Liag received from Tadhg O'Kelly "an hundred scarlet tunics [*inars*];" and Donnchadh Cairbrech O'Brien, when inaugurated in the year 1194, wore over a "splendid shirt," "a brown satin tunic [*inar*] lustrous and light."—"Id.," Vol. III., pp. 153, 154. The *inar*, in general, was a sleeved frock or tunic, below which appeared the kilt, or end of the *leinidh*. Cu Chulaind's "*eliab-inar*" reached to the top border of his kilt.—Táin Bó Chuailgne. The Dagda's *inar* extended to his buttock.—Second Battle of Magh Tuired.

³ This is the *cris*, below which hung the tail of the *leinidh*, forming the kilt. The *cris* was often richly embroidered.

⁴ It has been suggested that the figures wear tight trews, made from stuff cut bias, which we know from ancient Irish MSS., and from examples found in hogs, were formerly in use in Ireland. But all the feet are bare, and there is no indication of the termination of trews.

⁵ The occurrence of this weapon indi-



LEFT-HAND GROUP OF FIGURES FROM SHRINE_OF ST. MANIÁN.

right limb of the cross. Passing the cross, the left-hand group (see Plate facing this page) commences with a figure resembling the fifth, already described, except that the girdle is twisted, and the hands are not joined. The seventh figure resembles the sixth, the arms being folded, as also appears to be the case with the eighth; whilst the ninth resembles the fourth in all particulars, except that the hands, instead of holding a battle-axe, grasp the long bifid beard, and the girdle is plain. The tenth effigy holds something like the square satchel or case of a book in his hand, and the scalloped juncture of the tunic with the kilt is not hidden by a girdle. These ten figures are, it must be allowed, most interesting examples of the lay or military costume of the Irish in the twelfth century; I use the term *lay* advisedly, for I cannot recognise any indications of the tonsure, or the vestments of the ecclesiastical class, which, no doubt, as we shall see, had its representatives also on this remarkable Shrine. That the dress is that of the chieftain order is almost certain from the richness of the embroidery of the kilts and of some of the girdles.

What has become of, say, *fifty-two* other effigies which must have filled the other six compartments formed by the arms of the crosses, it is impossible to say. The holes by which they were attached to the wood of the Shrine still remain to tell their tale; and from the slightness of the fastenings it is fortunate that all have not been detached and lost. Some may, perhaps, still be traced; and in the Plate which faces next page are represented, full-size, two effigies, which, I venture to say, must have belonged to this or a very similar Shrine. No. 1 has been already engraved full size, and noticed in the "Journal of the Royal Hist. and Archæol. Assoc. of Ireland" (vol. L., third series, p. 224), and the cut is here reproduced by the kindness of Mr. Robert Day, jun., of Cork, who is the fortunate possessor of the antique. It is, like all the others, of bronze gilt,¹ was purchased by Mr. Day at Athlone, and was said to have been found at Clonmacnois—a fact very significant of

dates the comparatively late date of the Shrine. The earliest mention of the battle-axe which O'Curry was able to find, occurs after the incursions of the Northmen familiarized the Irish with that weapon; in the use of which, adopted by them from the Danes, they became so expert as

to excite the astonishment of Giraldus Cambrensis.

¹ The heavy gilding which this figure still exhibits, serves to show the condition of the Shrine before it was "cleaned." Mr. Day informs me that the figure fits one of the vacant places on the Shrine.

its having been lost at some time from the Lemanaghan Shrine. It only retains a portion of one leg, and exhibits no girdle—the scalloped junction of the doublet and kilt resembling the fourth figure still attached to the shrine. The hands are raised and open, palm outwards, the chin is bearded, and, which is most interesting, the head is protected by a richly adorned conical helmet, covering the neck behind and at the sides,¹ but without the nasal of the Norman helm. On the same Plate, figure 2, is represented, full size, a bronze figure, now preserved in the Museum of the Royal Irish Academy, the history of which is unknown, but which probably belonged to the Shrine of St. Manchán, for it resembles the others in the unnaturally elongated figure, and the rude attempt at expression of face² which characterize the others; and in having been gilt. The costume is, however, unmistakeably *ecclesiastical*, and from the hands being represented as grasping a short *cambutta* or pastoral staff, it is evidently intended for a bishop, the head being also covered by a mitre of ancient form. The alb and chasuble are plainly recognisable, of much shorter fashion, however, than was the usage in later times. Both vestments are embroidered in a style that agrees with our Shrine figures. The annexed cut indicates the pattern on the chasuble, which is very indistinct. This figure resembles another of a similar character, which is modelled in wood, and is still preserved in the Petrie Collection, Royal Irish Academy. It was engraved in the “Dublin Penny Journal,” vol. i., p. 97, to illustrate the second paper contributed by Dr. Petrie to that periodical, descriptive of ancient Irish art. This figure that eminent antiquary designates as *ecclesiastical*, and contrasts with it another, also engraved on the same page, which he describes as a layman clothed with the “philabeg,” and which so closely resembles the ninth figure still adorning the Shrine, that it is almost



Pattern on Chasuble of Ecclesiastical Figure.

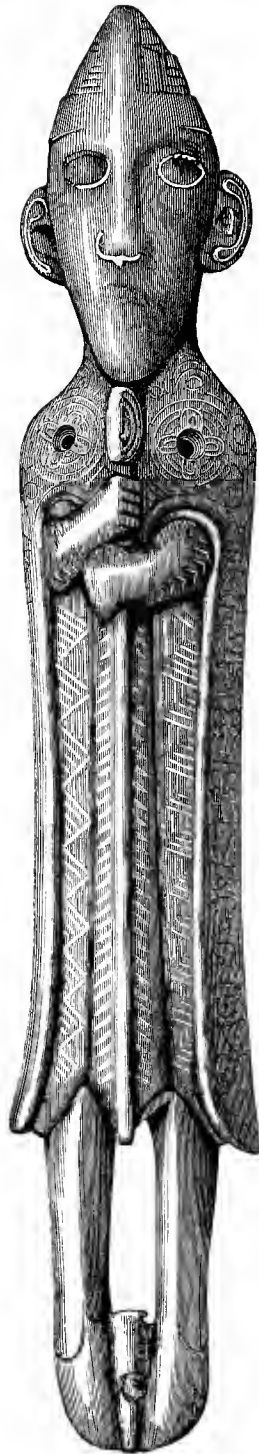
¹ Cu Chulaind's charioteer, when armed for battle, wore a "helmet (cač-bapp), with a multitude of every colour and of every figure over his mid-shoulders."—

Táin Bó Cuailgne.

² The light lines about the eyes and nose, in the engraving, represent slender threads of inlaid gold.

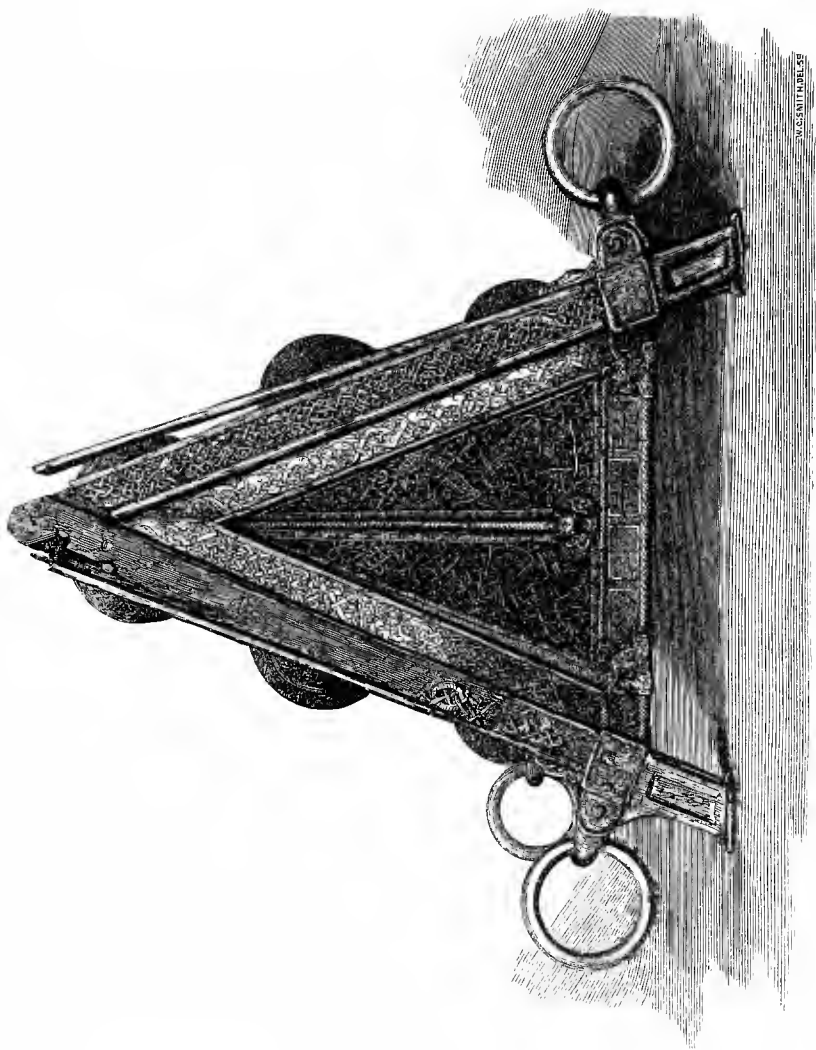


No. 1.



No. 2.

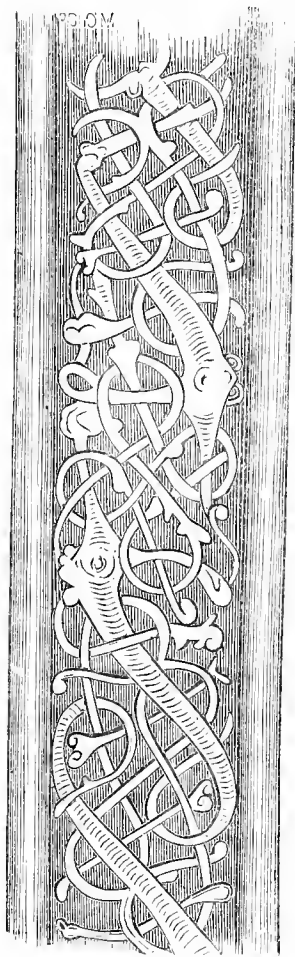
FIGURES SUPPOSED TO HAVE BELONGED TO THE SHRINE OF ST. MANCHĀN.



SHRINE OF ST. MANCHÁN, END VIEW.

certain it originally belonged to that work of art. What has become of one of the originals of these models it is now impossible to say.¹ It may not be too much to hope that this notice of the peculiar value of the effigial ornamentations of the Shrine of St. Manchan, may lead to the discovery of the existence of this and other figures in public or private collections of antiquities.

The ends or gables of the Shrine, which are upright (see Plate facing this page), have a kind of barge-course projecting over them about half an inch, covered by a narrower border of similar character to that which surrounds the sides; inside this is another flat border, engraved (but not pierced) with interlaced animal ornaments, of which a specimen is given in the accompanying cut, and the triangular space thus enclosed is covered by a plate of bronze, the entire surface of which is enriched by most wonderfully intricate and elegant interlaced work, the form being animal, and each end being divided into two compartments by a monster of elongated figure, which is riveted down to the plate.



Border of Shrine of St. Manchan.

¹ I am indebted to Mr. W. F. Wakeman for the following information.

"The originals of the Shrine figures, to which you refer, were never in the possession of Dr. Petrie. They formed a portion of a small, but interesting collection made by a man, named Maguire, who was an

official at St. Patrick's, under Dean Dawson. I saw the collection in the possession of this person's widow, in Peter's-place, Dublin, at the time it was for sale. As well as I can recollect, the price asked was considered too high for the Academy's resources, and the collection was sold and

The frame-work of the Shrine is composed of yew boards, quite sound and solid, the front being of one board, and the back composed of two. The bottom is apparently of the same material.¹ The bones of St. Manchán² are said to be still enclosed in the Shrine, and the following legend relating to them was told to me at Lemanaghan by an intelligent peasant in September, 1869 :—

“Some time after St. Manchán and a great part of his people died of the great plague and were buried, the Saint’s ‘bohooly’ [*buachail* or cow-boy] being left without a protector, some men came and drove away his cattle; for in those days whoever was strong did what he liked, and cared nothing for law or justice. The ‘bohooly’ called on St. Manchán for help, who immediately appeared to him; but he was so overjoyed to see his master that he threw his arms about the Saint, who thereupon fell into a heap of dry bones, for no sinful mortal should have touched him. On this the clergy of the place gathered up the bones, and they made the Shrine now in Boher chapel to hold them. The ‘bohooly’ [it is satisfactory for the interests of ‘law and justice’ to know it!] recovered the cattle, and the robbers lost their lives, through the power of St. Manchán. And so, although the ‘houses’ of St. Manchán and his mother are to be seen to this day, there is not any tomb of the Saint to be heard of at Lemanaghan.”

The Shrine of St. Manchán at present bears no inscription, but it is probable that the cresting, now lost, may have told by whom the Shrine was made, as well as the name of the king, chief, or ecclesiastic, at whose expense it was constructed. The metallic coverings of one side and end are nearly perfect, but the two others have lost much of their ornamentation. On the back only the cross and a small portion of the basal border remain. It is evident that the date of the metal work cannot be placed so early as the seventh

went to England.” I have learned from Mr. A. W. Franks, through Mr. Nesbitt, that the figure of the ecclesiastic is now in the British Museum, having been acquired with the Brackstone collection.

¹ The Rev. J. O’Hanlon, “Lives of the Irish Saints,” Vol. I., p. 414, states that the bottom consists of a more recent and greatly inferior quality of timber; and that on careful examination the walls of the Shrine are found to be double, probably from an older Shrine being inclosed, or newly covered in the present one.

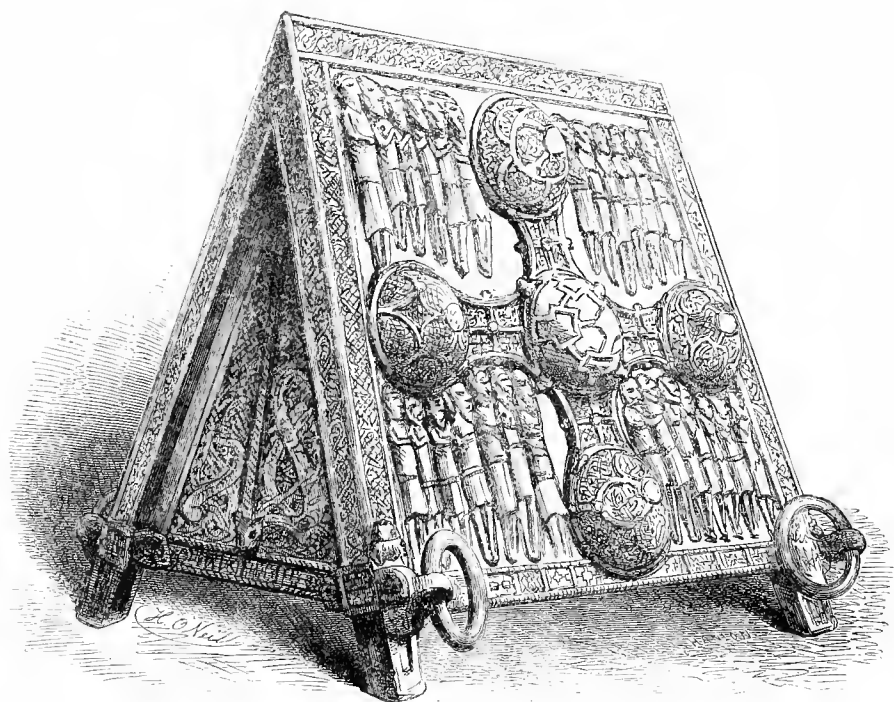
² I am informed by Mr. Wakeman that Dr. Petrie, in a conversation which he had with him several years ago about this

Shrine, said that when he saw it first, a long time ago, it was open, and contained a quantity of human bones, including those of the leg and arm and the greater portion of a skull. Dr. Petrie also expressed his surprise at the very large size of the limb bones. Before the Shrine was deposited in the Dublin Exhibition of 1853, it was delivered in the first instance to the Most Rev. Archbishop (now Cardinal) Cullen, in whose presence it was opened, and the relics removed, with the intention of returning them with the Shrine to its proper locality, which no doubt was done.—O’Hanlon’s “Lives of the Irish Saints,” Vol. I. p. 415.

century when St. Manchán died ; indeed it is impossible to assign it to a period prior to that of the Cross of Cong, which is a dated work of the middle of the twelfth century. The sound condition of the external timber framework of the Shrine confirms the opinion here expressed ; and if we could only suppose that the passage already quoted from the "Annals of the Four Masters," related to this fine example of Hiberno-Celtic art we might be certain that we had here the munificent gift of King Rory O'Connor. Would that we could now behold it in its full perfection and beauty, covered with marvels of ornamental metal work, enriched with figures illustrative of the lay and clerical costumes of the twelfth century, and over all "an embroidering of gold:" as seen by the compilers of the "Martyrology of Donegal," in the first quarter of the seventeenth century—"A shrine . . . beautifully covered with boards on the inside and with bronze outside them, and very beautifully carved." An electrotype restoration of the Shrine, from casts, made by Dr. Alexander Carte, is now the property of Dr. Lentaigne of Dublin.

The cut which is given at the end of this paper, and for which I am indebted to the kindness of Mr. Lewellyn Jewitt, represents a model of the Shrine as restored by Sir William Wilde ; it may be remarked, however, that it is probable the ancient cresting was different in form from that here figured.

* * In the Plate which faces p. 13 the axe should appear as covered by the fingers of the hand instead of passing between them. The engraving follows the photograph, which was defective at this spot.



THE SHRINE OF ST. MANCHAN AS RESTORED.

